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Happy Holidays from the Handel and Haydn Society!

Dear Friends,

It's my pleasure to welcome you to this concert specially programmed in celebration of the holiday season. We are excited to present Jaap ter Linden, a pioneer in the international early music scene, in his first appearance as conductor with the Society.

This concert continues our 2009-2010 Season, the first with Harry Christophers as Artistic Director. We have experienced many special musical events this fall: Andreas Scholl and Jean-Christophe Spinosi's rare North American appearances, the return of Society favorites' Jane Glover and Robert Levin and Harry Christophers' much-anticipated appearance as Artistic Director, leading acclaimed performances of *Messiah* to sold-out houses.

The Handel and Haydn Society brings you the finest musicians from around the world and continues to uphold high standards of artistic excellence, while continuing to provide music education to a growing number of children from all communities in Greater Boston. This wouldn't be possible without the support of you, the audience, through your ticket and subscription purchases and your generous contributions. At this time of giving, we ask that you please consider demonstrating your support and commitment to the Society with a tax-deductible gift before December 31.

I thank you for your support and I hope you enjoy the concert.

Happy Holidays and best wishes for
a peaceful and musically inspiring 2010,

Marie-Hélène Bernard
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RAFFLE ITEMS

Photo: Stu Rosner

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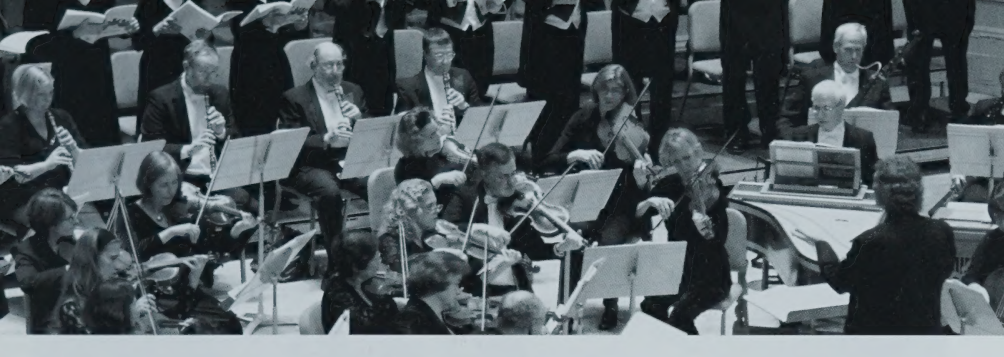

Handel and Haydn Society

A chorus and period instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE*, appeared simultaneously in the top ten on *Billboard Magazine's* classical music chart.

Since 1985, the Society's award-winning Karen S. and George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people in underserved schools and communities throughout eastern Massachusetts. This school year alone, the program will bring music education and vocal training to more than 10,000 students in the Greater Boston area. Learn more about the Karen S. and George D. Levy Educational Outreach Program on page 21.

ARTISTIC TEAM

Harry Christophers, Artistic Director
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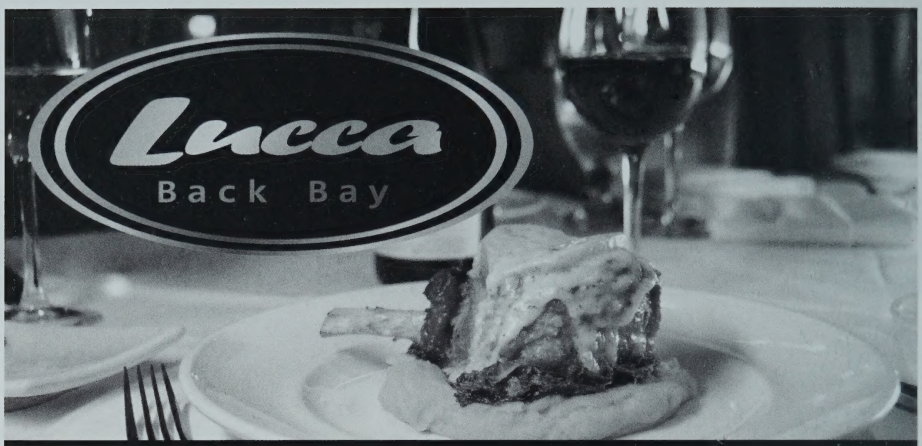

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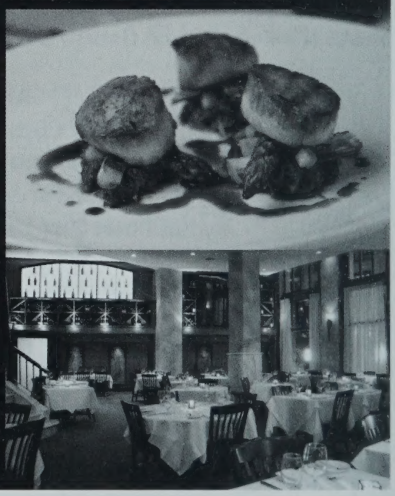

Harry Christophers
Artistic Director

Harry Christophers has conducted the Handel and Haydn Society each season since his first appearance in September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Held in the same location where Haydn lived and worked for nearly 40 years, this Austrian appearance marked the Society's first in Europe in its then 191-year history. Handel and Haydn's 2009-2010 Season marks Christophers' first as Artistic Director.

Christophers is known internationally as founder and conductor of the United Kingdom-based choir and period instrument ensemble The Sixteen, and as a regular guest conductor for major symphony orchestras and opera companies. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. Christophers has recorded some 90 titles for which he has won numerous awards, including a Grand Prix du Disque for Handel *Messiah,* numerous Preise der deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance.* His CD *IKON* was nominated for a 2007 Grammy. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. The 2009 Choral Pilgrimage celebrated the anniversaries of Purcell and Handel as well as the 50th birthday of the Scottish composer James MacMillan.

In addition to his Handel and Haydn Society and The Sixteen commitments, Christophers is a Principal Guest Conductor of the Granada Symphony Orchestra and also a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid. Within the last few years, he has conducted the Hallé, the London Symphony Orchestra, and the San Francisco Symphony.

Most recently Christophers received one of classical music's highest accolades, the 2009 Classic FM Gramophone Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for their recording of Handel's *Coronation Anthems.* Christophers was just nominated for a 2010 Grammy for Best Choral Performance for his work on the album.

Program | 2009-2010 Season

Harry Christophers, Artistic Director

Thursday, December 17, 8.00pm
Sunday, December 20, 3.00pm
Jordan Hall, Boston

Jaap ter Linden, conductor/cello

Concerto Grosso in C Major, op. 3 no. 12, "Christmas Concerto" — Francesco Manfredini (1684-1762)

Largo
Largo
Allegro

Concerto Grosso in B-flat Major, op. 3, no. 2 — George Frideric Handel (1685-1759)

Vivace
Largo
Allegro
Vivace
(Gavotte)

***Armonico Tributo*, Sonata V in G Major** — Georg Muffat (1653-1704)

Allemanda
Adagio
Fuga
Adagio
Passagaglia: Grave

–INTERMISSION–

Suite (Overture) no. 2 in B Minor, BWV 1067 — J.S. Bach (1685-1750)

Overture
Rondeau
Sarabande
Bourrée
Polonaise
Menuet
Badinerie

Christopher Krueger, flute

Concerto Grosso, op. 6, no. 8, G Minor, "Christmas Concerto" — Arcangelo Corelli (1653-1713)

Vivace - Grave – Allegro
Adagio - Allegro - Adagio
Vivace
Allegro
Pastorale

This program and Jaap ter Linden's appearance are generously underwritten by Sylvia and Roy Hammer.

The program runs for approximately one hour and 40 minutes, including intermission.

The audience is respectfully asked to turn off all electronic devices and cell phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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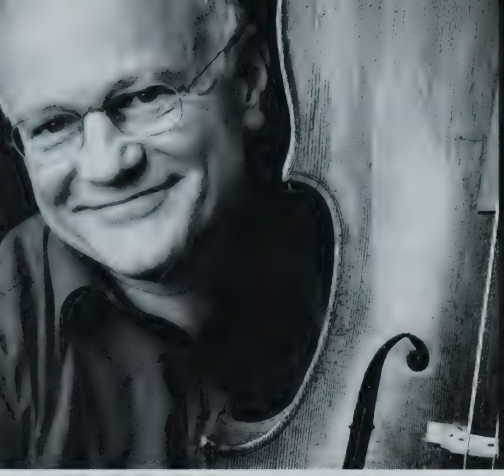

Conductor's Notes

Jaap ter Linden

Arcangelo Corelli spent an important part of his early years in Bologna, home of many important composers. Most of his working years he spent in Rome where he came in contact with Muffat and Handel during their visits.

It is very interesting that Corelli led a big orchestra for Handel during a couple of performances of *La Resurrezione*. His Concerti Grossi remained famous and often played until well into the 19th century and in England they were preferred over Handel's!

Although Muffat added a second viola to the sonatas in his ***Armonico Tributo*** which gives them a very rich texture, the influence of Corelli is apparent, in for instance his use of certain harmonic progressions which he introduced.

I chose **Handel's Concerto Grosso op. 3 no. 2** mainly because of its extremely lovely second movement featuring a solo oboe accompanied by a tapestry of two cellos and 'pulsating' violins.

Corelli's Concerto Grosso is famous throughout the world, but few people will have heard **Manfredini's "Christmas Concerto."** Manfredini composed his opus 3 in Bologna in 1718 and it is worthy of being heard as it is a very nice example of the popular writing of the time 'per la notte di natale.'

And then last but not least, Johann Sebastian **Bach's Suite no. 2!** What more is there to say than that it is beautiful and light hearted! I find it very difficult to make a Baroque program without the "Mount Everest" of composers in it.

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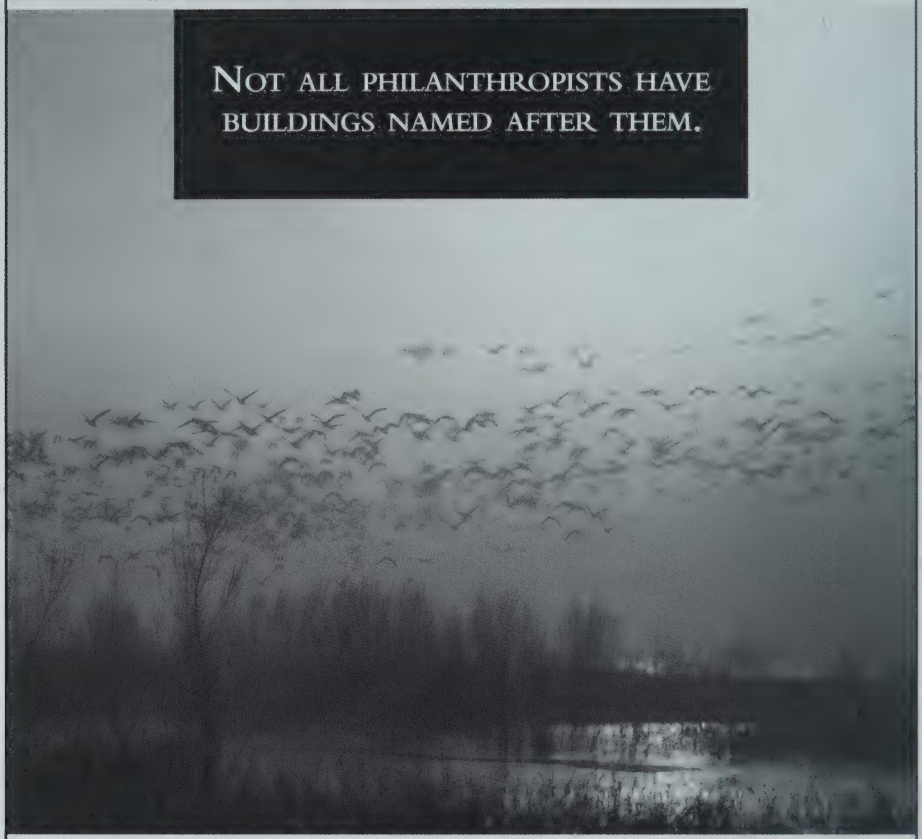

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Program Notes

A Gift of Shepherds and Strings

The instrumental *pastorale* and the concerto grosso are two musical gifts of the Baroque; each had its origins in the 17th century. In Italy at this time a musical transformation was underway. The rise of the virtuoso instrumentalist reflected not only the new sound of soloist-plus-orchestra but also the technical advances made in instrument building. These instruments, which are still prized today for the richness of their sound, responded to and helped to define a new era of instrumental music. No longer merely accompaniment for the voice, instrumental music expressed both the lyrical and dramatic, and the concerto became the preferred means of displaying the abilities of performer and instrument. The title "concerto" (from the Latin *concertare*, meaning both "to dispute or debate" and "to work together") generally referred to a composition for various instruments. Concertos feature alternating sections for a larger ensemble (the *tutti*) and soloist. Concerto grosso, the title for several works on today's program, indicates that there was more than one player needed for the solo sections. The number and configuration of movements within a concerto was variable, incorporating dance, slow, and imitative movements, giving the genre a wonderful sense of surprise and contrast in this era.

Both Manfredini's Concerto in C Major, op. 3 no. 12 and Corelli's Concerto Grosso in G Minor, op. 6, no. 8 are called Christmas Concertos because of a slow movement that is titled or recalls the *pastorale*. *Pastorale* movements are composed interpretations of shepherd's tunes. The style originated in Italy where shepherds played the flutes and shawms (ancestor of the oboe) in the towns on Christmas morning. Specifically associated with the shepherds visited by the angels who announced the birth of Jesus, *pastorales* continue to be associated with Christmas. In more general terms, *pastorales* recall a simpler life, an idyllic life that stands in contrast to the cares and complexities of society in the 17th and 18th centuries or even today. Characterized by a moderate tempo and a long-short rhythmic pattern that gently sways or lilts, the *pastorale* melody flows smoothly and moves stepwise with few large leaps. The melody and rhythm often bring to mind a lullaby. Long-held tones beneath the melody (drones) are generally used as well.

Francesco Onofrio Manfredini (1684-1762) was a well-known violinist in Ferrara, Bologna, and his hometown of Pistoia, Italy. The set of twelve concertos published in 1718 as opus 3 was dedicated to Prince Antoine I of Monaco. Although Manfredini's precise association with the Monaco court is unclear, his name

appears in court records in 1712 and Prince Antione was the godfather for one of Manfredini's sons. The first movement of his three-movement Concerto in C Major, op. 3, no. 12 is a *pastorale*. This concerto is written for two solo violins with strings plus continuo; the soloists generally imitate each other's musical lines, while the larger ensemble provides contrast and punctuation.

The collection of six concertos by **George Frideric Handel (1685-1759),** published as opus 3 in 1734, have been nicknamed the Oboe Concertos because of the two oboes added to the standard string ensemble. These works have a long compositional history; movements from all but the first concerto in the set can trace their origins to earlier works. The Concerto Grosso in B-flat Major, op. 3, no. 2 is a five-movement work that includes the fast-slow-fast construction commonly associated with solo concertos plus two dance movements, *Minuet* and *Gavotte*. The opening movement, *Vivace,* contains virtuosic passagework for the solo violins accompanied by a short-long rhythmic pattern (French overture style) in the orchestra. The movement closes with a short *Grave* (slow) section that prepares for the next movement, *Largo*. In this second movement, a solo oboe line floats above the solo violins and a steady accompaniment in the strings. The third movement, *Allegro,* begins with the oboes and high strings; the lower strings quickly enter, imitating their music. This game of musical chase (a fugue) is about to subside when a new idea is heard in the oboes and violins. This, too, is imitated by the lower strings. Coming to something of an abrupt stop, the movement closes with a short *Adagio* (slow) cadence. The final two movements, *Minuet* and *Gavotte,* convey the spirit and character of dance. The lively *Minuet* opens with the oboes; they are soon joined by the rest of the orchestra in a movement of unrelenting momentum. Each dance movement is divided into two halves and each half repeats. The *Gavotte,* however, is extended with variations; it is as if the dancers do not want to stop.

Georg Muffat (1653-1704), an organist and composer, studied in France with Lully and played for Corelli in Rome. Muffat's compositions were played at Corelli's house and the two composers probably influenced each other. The Sonata V in G major for violins, violas and basso continuo is the last work in a larger collection of sonatas entitled *Armonico Tributo*. Although entitled sonata ("to sound") this work features alternating tutti and solo sections characteristic of the concerto grosso. Contrast within the sonata is created through the type of movement and meter. For example, the first Adagio, in triple meter, acts as a preparation for the fugue (in duple meter) that follows. The passacaglia, a type of variation form in which the theme is in the bass, contains twenty-four variations that move from faster-paced rhythmic patterns to slower, more grand ones.

The Overture to Suite no. 2 in B Minor, BWV 1067 by **Johann Sebastian Bach (1685-1750)** would, at first glance, seem to be out of place in a concerto grosso context. On the surface, it is an overture in the French style with an opening section in a lilting rhythmic pattern followed by a faster, second section in imitation. At what would be the cadence (close) of this second section, however,

Bach begins a new passage that features the alternation of solo and *tutti* sections. In this way, the overture becomes a concerto grosso. True to the French style, Bach closes his overture with a brief slow section which returns to the short-long rhythms of the opening.

The composer of one of the most famous *pastorale* movements and, in many ways the thread holding together the early 18th century concept of concerto grosso, is **Arcangelo Corelli (1653-1713).** Although he wrote relatively few compositions, his music became influential not only in his lifetime, but for future generations as well. His opus 6 concertos were imitated by many composers and were described by one commentator as the "bread of life" for a musician. Corelli's concertos reflect his gift for balancing the lyrical capabilities of

The Flexibility of the Baroque Orchestra

In concept, the orchestra in the late 17th and early 18th centuries is similar to the orchestra today. Both can vary in size and instrumentation depending on the number (and sometimes technical ability) of available performers, the location of the performance, and the circumstances surrounding the composition, such as the specific occasion or commission. For example, when Arcangelo Corelli led the 1708 performance of Handel's Lo resurrezione at the Palazzo Bonelli in Rome, there were 23 violins, 4 violas, 6 cellos, 6 basses, 1 viol, 4 oboes, 2 trumpets, 2 low brass (trombone or tuba) keyboard. By contrast, a typical orchestra for Bach at St. Thomas in Leipzig might have 6 violins, 4 violas, 2 cellos, 1 bass, 3 oboes, 2 bassoons, 3 trumpets, 1 timpani and 2 keyboards.

Unlike the modern orchestra, the orchestra of the baroque consisted primarily of strings: violins divided into 2 sections, violas, cellos and basses. Other instruments were added as needed or available. One component balanced and anchored the flexibility of the orchestra. The basso continuo, a core group within the larger ensemble, consisted of the low strings playing the bass line and a keyboard (harpsichord at court and organ in church) to play chords. The basso continuo performers were the heart of the ensemble, not only providing harmonic direction and fullness of sound, but also helping to lead the rest of the ensemble. Today's basso continuo will be realized by organ and strings.

the violin with virtuosic passagework. In his Concerto Grosso in G Minor, op. 6 no. 8 "fatto per la note di natale," Corelli's *concertino* (solo group) calls for two violins. The first movement begins with a short, quick passage. This immediately followed by a slow, stately section that builds from the bass and continues through the violins. The momentary dissonances (feeling of tension or suspensions) created between two lines and their pleasing resolutions, grow and unwind within the course of this movement. The following movement, *Allegro,* continues the suspensions in the solo violins with the *tutti* providing emphasis. The *Adagio* section of the third movement contains figuration passed between the soloists; this section returns after an upbeat *Allegro* in which the soloists join the *tutti*. Returning to the opening key of G Minor, the soloists introduce the triple-meter, dance-like *Vivace.* With the ensuing *Allegro,* the soloists begin in imitation and the orchestra joins and helps to complete the musical phrase. In the final movement, now in major and marked *"pastorale ad libitum"* we can hear all the hallmarks of the *pastorale:* a beautifully flowing melody, a slow-moving bass line, and gently swaying rhythms. Like all the works on today's program, it musically encapsulates this time of year.

–Teresa M. Neff

Teresa M. Neff, Ph.D. has written and spoken on a wide-range of musical topics. Neff is a speaker for the Boston Lyric Opera and teaches at the Massachusetts Institute of Technology and the Boston Conservatory. She is the 2009-2010 Historically Informed Performance Fellow of the Handel and Haydn Society.

TIMELINE

1653: Corelli and Muffat are born

1663-1669: Muffat studied with Lully and others in France

1680s: Muffat visited Italy. His works were played at Corelli's house.

1682: Muffat's *Armonico tributo* published in Salzburg.

1684: Manfredini born in Pistoia, Italy.

1685: Bach and Handel are born.

1687: Corelli appointed music master for Cardinal Benedetto Pamphili.

1690: Muffat named Kapellmeister to the Bishop of Passau.

1704: Muffat died in Passau.

1707-1708: Corelli played violin and led the orchestra in performances of Handel's works in Rome.

1712: Handel settles in London.

1713: Corelli died in Rome.

1714: Corelli's op.6 concertos published in Amsterdam.

1718: Manfredini's op. 3 concertos published.

1723: Bach named cantor of St. Thomas's Church in Leipzig.

1727: Manfredini appointed maestro di cappella at the Pistoia cathedral.

1734: Handel's opus 3 concertos published in London.

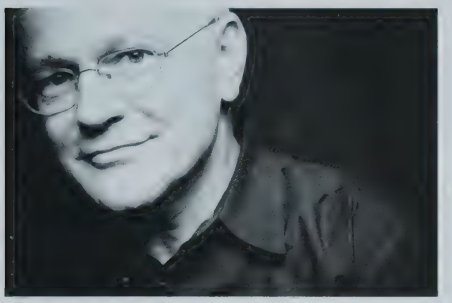
1750: Bach died.

1759: Handel died.

1762: Manfredini died.

Artist Profiles

Jaap ter Linden, conductor



As one of the first early music specialists, Jaap ter Linden witnessed the very beginnings of many of the oldest and finest baroque ensembles as co-founder of Musica da Camera and principal cellist of Musica Antiqua Köln, The English Concert, and the Amsterdam Baroque Orchestra. He founded and directs the Mozart Akademie and is a regular guest director and soloist with the Arion Ensemble (Canada). He has led many period instrument orchestras such as the San Francisco Philharmonia Baroque, Portland Baroque and Amsterdam Bach Soloists and has lent his expertise to modern ensembles such as the Amsterdam Sinfonietta and the Deutsche Kammerphilharmonie. His discography boasts many award-winning recordings for labels such as Harmonia Mundi, Archiv, ECM, Deutsche Grammophon, and more recently Brilliant Classics. Most recently, ter Linden has dived into the world of opera, conducting with the Städtische Bühne Münster and the Royal Conservatory of the Hague. These performances mark his Handel and Haydn Society Debut.

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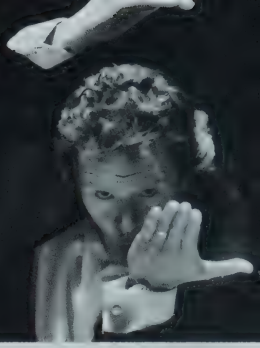

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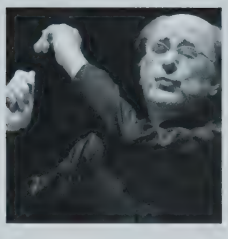

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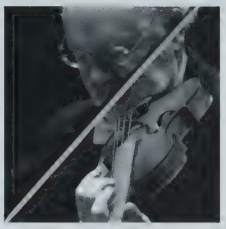

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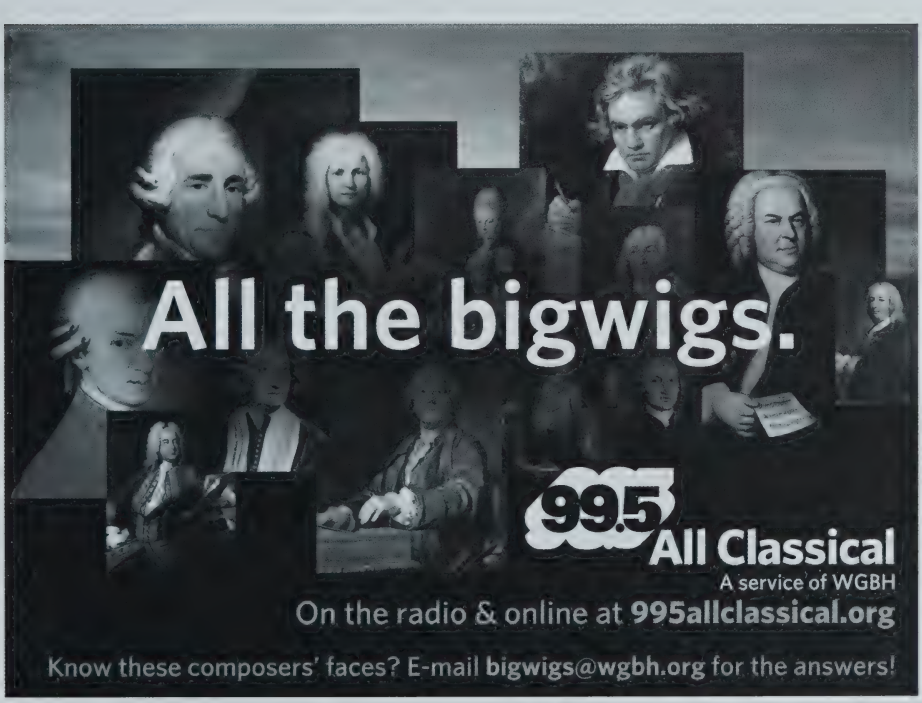

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Since ticket sales cover only 40% of Handel and Haydn's operating costs, we depend on the support of over 1,800 donors each year to make the Society's programs possible. We hope you will consider being a 100% patron of the Society by making a contribution today to support the artistic excellence and innovative education initiatives that are our hallmark.

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JAN 21 THUR 8PM
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Pre-Concert Conversations: To gain deeper insight and appreciation of your concert experience, Handel and Haydn Society offers lively Pre-Concert Conversations free of charge to all ticket holders. Talks take place for all remaining Handel and Haydn Society programs, start one hour prior to the concert and last 30 minutes. At Symphony Hall, these talks will take place in the Cabot-Cahners Room (First Balcony lounge.) At Jordan Hall, they will take place inside the concert hall. This season, the series is lead by 2009-2010 Historically Informed Performance Fellow, Teresa Neff. Dr. Neff teaches at the Massachusetts Institute of Technology and Boston Conservatory.

www.handelandhaydn.org: The Handel and Haydn Society website offers detailed information about each concert program including advance program notes, directions to the concert hall, and more. You can also learn about all of the Society's activities such as the Karen S. and George D. Levy Educational Outreach Program.

Boutique: Handel and Haydn is proud to offer a wide range of gift items and recordings featuring the Society as well as guest artists throughout the season. Our Boutique Table is located next to the coat room on the Orchestra level. Handel and Haydn Society CDs are always available from www.handelandhaydn.org or by calling 617 262 1815. Learn more by contacting Rachel Pepperman Taylor at rptaylor@handelandhaydn.org

Jordan Hall Information

For patrons with disabilities: Jordan Hall is wheelchair accessible. Assistive Listening Devices are available in the Jordan Hall coatroom. Large print program notes are available in the lobby. The elevator is accessible through the street level entrance to the left of the stairs at the Gainsborough Street entrance.

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Assisted listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated only during a convenient pause in the program.

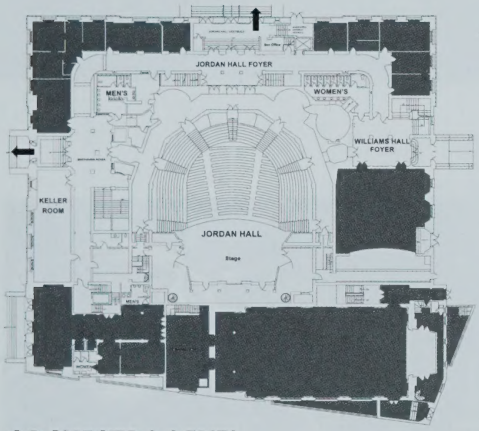
Lost and found: On the day of the event, patrons should check with the Box Office or the Security Guard on duty. After the event, patrons can call 617 585 1290.

Coatroom: Located on the orchestra level near the men's room.

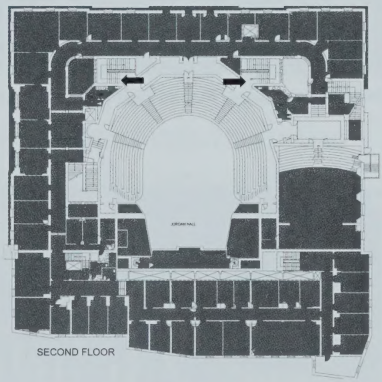
Ladies' rooms: Located on the orchestra level to the left after you enter.

Men's rooms: Located on the orchestra level to the right after you enter.

Jordan Hall Map



ORCHESTRA LEVEL



BALCONY LEVEL

In Case of Emergency

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to street or follow instructions. Do not use elevators. Walk, do not run.

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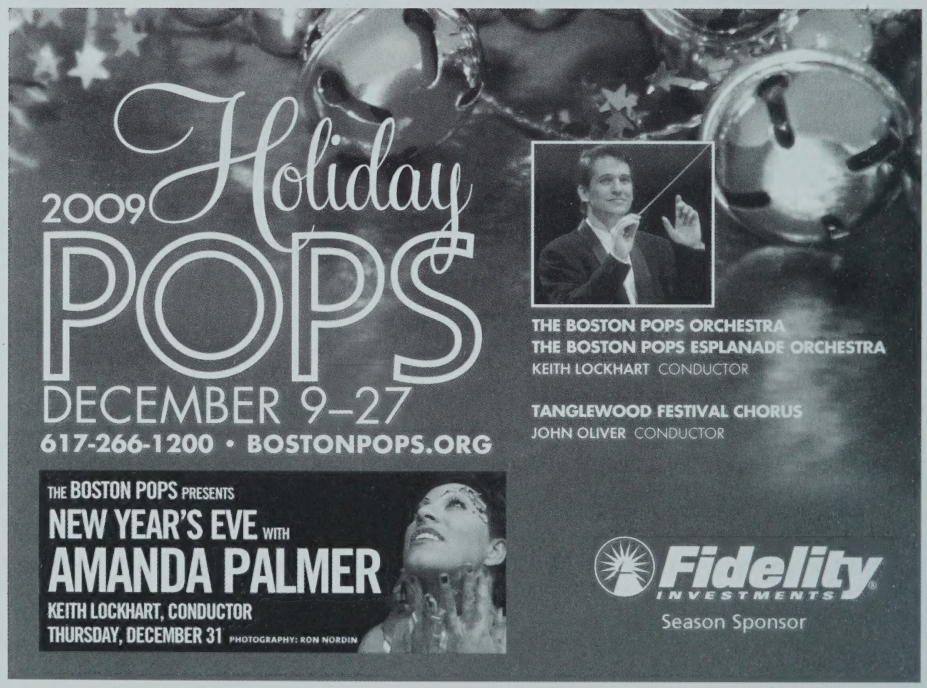

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